

Sets in Order

25¢



APRIL, 1954

VOL. VI NO. 4

CHUCK JONES
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The Magazine of SQUARE DANCING

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200 AUTHORS Contributed Their All in Calls to this Book...176 pages, alphabetized for Immediate Reference, Containing all the Calls, Breaks and Patter printed in Sets in Order during the past 5 years! Dances Old - Dances New - and not just for Callers. This book is a MUST for everybody who square dance. The 5 Year Book - Only \$2.50 plus 10c postage. At your Record Dealer or order from Sets in Order. ALSO on sale at Dallas Convention - April 8-9-10

Sets in Order

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and for the general enjoyment of all.

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GENERAL STAFF

Bob Osgood	Editor
Helen Orem	Assistant Editor & Subscriptions
Jay Orem	Business Manager
Arnie Kronenberger	Workshop
Ruth Paul	Distribution Manager
Joe Fadler	Staff Photographer

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AS I SEE IT . . . by Bob Osgood

If anyone doubts today's square dance trend, let him look at the calendar of "Big Events" on page 32, our longest list yet.

'Course we know that much of the value of the activity lies in our little club groups at home but these festivals, etc., still play a mighty important role in the over-all picture.

The first big square dance jamboree I ever attended was held on the lawn of a football field with some 350 enthusiasts dancing to a half dozen of the areas' "finest" callers. The costumes included levis and plaid shirts for the gents, even to bib overalls, while the girls' costumes ran from rather plain skirts and blouses to the fanciest of floor length pioneer type gowns and sun bonnets. This was about eight years ago.

Different areas express the "jamboree" big dance feeling in different ways. Phoenix, for example, sets aside two days the first part of each year for lots of friendly get-togethers at breakfasts, fiddler's contests, and real three-ring circuses of square dancing in three gymnasiums. Omaha has its one-day festival, consisting of one big dance, with 300 squares in the Ak-Sar-Ben Stadium and one caller handling the entire program. In Oklahoma City, the festival is usually a two-day affair with big dances, clinics, etc., as it is in San Diego, Sheridan, Wyoming, and Chicago, to name a few.

Naturally, some of the affairs are larger than others—there's just more area to draw from. The real value isn't measured in size but rather in the cementing of good earthly human relationships—dancing “. . . with friends you never met before.”

The National Square Dance Convention will combine much of the best of a great many regional festivals. The thing that's important to remember is that the National Convention is not just a state get-together! Those running it come from all over the country. Its purpose is to help perpetuate square dancing for years to come. The ideas, fun, and new friendships that you will get will make this big event very important to *you* as a square dancer. See you in Dallas!

Sincerely,

Bob Oggood

IT'S CONVENTION TIME IN TEXAS



THIS is the month! The Texas Square Dancers' Association, probably the biggest—in area, anyway—in all the world, plays host this month to the square dancers piling in for the National Convention. Fifteen to thirty thousand dancers, teachers and callers from all over the world are expected.

Dallas, the site of so many nationally important conventions, is well prepared for the caravans and delegations from square dance centers across the country. Chartered planes, trains, and buses will carry some of the elaborate exhibition teams and entire clubs of enthusiastic square dancers who plan to take part in the three-day conclave which starts Thursday morning, April 8. Site of the mammoth hoedown festivities is the Automobile Building of the State Fair Grounds, just a stone's throw from the world famed Cotton Bowl.

The floor, designed to handle more than 300 squares of dancers under excellent acoustical engineering, will also be equipped with special bleachers for more than 5,000 spectators. Other buildings centrally located will house the square and round dance workshops. Special luminaries will include top name callers from different sections of the country, including many in the recording field. Guest of honor is Dr. Lloyd Shaw, of Colorado Springs, with such familiar names as Chuck Jones of Warner Brothers Cartoons, and others to serve as emcees.

President of the Convention is Sheffield Kadane, and General Chairman, Lee Bedford, Sr. It's still not too late to attend this greatest of all square dance conventions and to share in an exhibition of real Texas Square Dancing hospitality.

Program of the Third Annual Square Dance Convention

Key to Halls:

- A—Main Square Dance Hall
- B—Science Hall
- C—Forum Hall

Thursday, April 8, 1954

9:00 A.M.-11:00 P.M.—Registration (A).
A.M.

9:00-11:00—Program Square Dancing (A).

9:00-12:00—Round Dancing (B).

11:00-12:00—Square Dance Clinic (A).

P.M.

12:00-1:00—Program Square Dancing (A).

1:00-2:00—Dr. Lloyd Shaw, lecture (B).

2:00-3:00—Program Square Dancing (A).

2:00-3:30—Contra Clinic (B).

2:00-3:00—Round Dance Panel (C).

3:00-4:30—Square Dance Clinic (A).

3:30-4:00—Round Dancing (B).

4:00-5:00—Round Dance Clinic (B).

4:30-6:00—Caller's Round Table (C).

4:30-7:30—Program Square Dancing (A).

5:00-7:00—Round Dancing (B).

7:00-8:30—Round Dance Clinic (B).

7:30-11:30—Opening Ceremonies, followed by Program Square Dancing, with Exhibitions at 8:30 and 9:30.

8:30-11:30—Round and Square Dancing (B).

12:00 Midnight—After Dance Party (A & B).

Friday, April 9, 1954

9:00 A.M.-11:00 P.M.—Registration (A).
A.M.

9:00-10:00—Round Dance Panel (C).

9:00-11:00—Round Dancing (B).

9 A.M.-1 P.M.—Program Sq. Dancing (A).

10 A.M.-12 Noon—Callers' Workshop (C).

11 A.M.-12:30 P.M.—Round Dance Clinic (B).



Photo by Doc Allen

SHEFFIELD "SHEFFIE" KADANE

A real Texas host is "Sheffie," president of the Third National Square Dance Convention being held in Dallas this month. A long time enthusiast, Kadane and his wife, Elisbeth, began square dancing in 1940 and are still going strong. "Sheffie" is no new hand at festivals, having been either chairman or co-chairman for most of the real big Dallas square dance doings.

Friday Program—Cont'd

P.M.

- 1:00-2:00—Dr. Lloyd Shaw, lecture (A).
- 2:00-3:00—Callers' Clinic (A).
- 2:00-3:00—Exhibition, Clinic, and Practice (B).
- 2:00-3:00—Round Dance Panel (C).
- 3:00-4:00—Program Square Dancing (A).
- 3:00-4:00—Quadrille Hour (B).
- 3:00-4:30—Editors' and Publishers' Round Table (C).

- 4:00-5:00—Callers' Clinic (A).
- 4:00-5:30—Contra Hour, "Contras Are Fun" (B).
- 5:00-6:30—Program Square Dancing (A).
- 5:30-7:00—Round Dancing (B).
- 6:30-7:30—Callers' Clinic (A).
- 7:00-8:30—Round Dance Clinic (B).
- 7:30-11:30—Opening Ceremonies, followed by Program Square Dancing (A).
- 8:30-11:30—Round and Square Dancing (B).
- 12:00 Midnight—After Dance Party (A & B).

Saturday, April 10, 1954

A.M.

- 8:00—Parade Formation (A).
- 10:00-12:00—Parade of States.

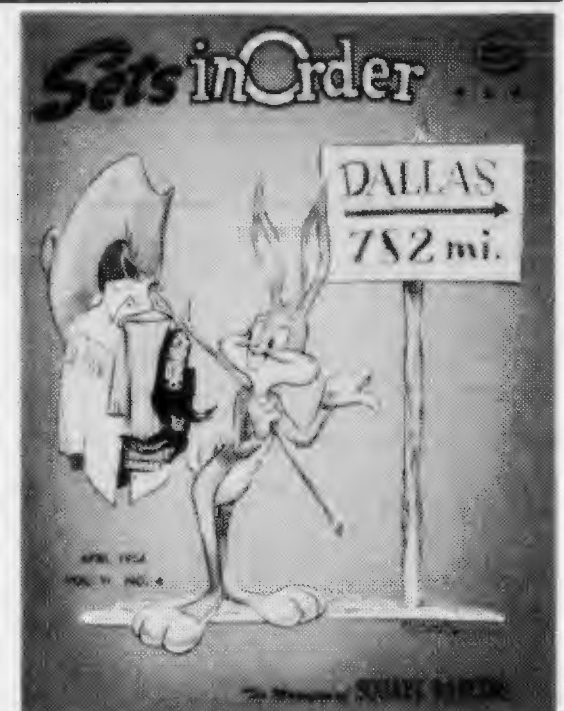
P.M.

- 12:00-2:00—Convention Luncheon (B) (\$2.00 per person).
- 12:00-2:00—Program Square Dancing (A).
- 2:00-3:30—Callers' Forum (C).
- 2:00-3:00—Square Dance Clinic (A).
- 2:30-3:30—Dr. Lloyd Shaw's Waltz Clin. (B).
- 3:00-4:00—Program Square Dancing (A).
- 3:30-4:30—Contras Are Fun (B).
- 3:30-4:30—Round Dance Panel (C).
- 4:00-5:00—Square Dance Clinic (A).
- 4:30-5:30—Round Dancing (B).
- 4:30-5:30—Recording Artists' Session (C).
- 5:00-5:30—Exhibition (A).
- 5:30-6:30—Square Dance Clinic (A).
- 5:30-6:30—Round Dance Clinic (B).
- 5:30-7:00—Musicians' Workshop (C).
- 6:30-7:30—Program Square Dancing (A).
- 7:00-8:00—Exhibition Rehearsal (B).
- 7:30-11:30—Opening Ceremonies, followed by Program Square Dancing, with exhibitions at 8:30 and 9:30 (A).
- 8:00-11:30—Round & Square Dancing (B).
- 12:00 Midnight—After Dance Party (A & B).



ON THE COVER

Bugs Bunny, like all enthusiastic square dancers, quits his carrot patch for a week and joins the rest of you in making the trek to Dallas. "See you there," says Bugs. The picture that isn't a rabbit is Chuck Jones, better known as Bugs' papa.



DEEP IN THE HEART OF TEXAS

Original Dance by Tom Mullen, Houston, Texas

Western Jubilee Record No. 555—with calls by Tom Mullen—Flip side Instrument Key "F".
No. 814—Inst.—Deep in the Heart of Texas, Key "F"—Zacateas March (Grand March)

Introduction:

All join hands and you circle way out west
To the left.
Swing your corner lady
Join hands again and you circle way out west
Swing your corner lady
The four gents star, turn it once and a half
Right hand.
Swing your own little baby
And you promenade her home, a clappin' your
hands
Deep in the Heart of Texas

1.

Couples one and three you balance and you
swing
Promenade half way around the ring
Lead out to the right, do a right and left thru
Diagonally with side couples.
Right and left back like you always do
Couples two and four you balance and you swing
Promenade half way around the ring
Lead out to the right, do a right and left thru
Right and left back like you always do
All couples are now in opposite's position.

2.

The head ladies chain and the side couples swing
The side ladies chain and the head couples swing
All four ladies do a grand chain four
Turn 'em in place we'll dance some more
The head gents chain and the side couples swing
The side gents chain and the head couples swing
All four gents do a grand chain four
Turn 'em by the left there'll be some more

3.

Couples one and three you balance and you
swing
Promenade half way around the ring
Lead out to the right, do a right and left thru
Diagonally with side couples.
Right and left back like you always do
Couples two and four you balance and you swing
Promenade half way around the ring
Lead out to the right, do a right and left thru
Right and left back like you always do
All couples are now home.

Break:

Clap your hands—Texas style
Big and loud.

Swing your honey and you make her smile
Allemande left with your left hand
Partner right, go right and left grand
When you meet your honey, give her a swing
Swing, swing the pretty little thing
And you promenade her home, a clappin' your
hands
Deep in the Heart of Texas
Repeat 1, 2 and 3 above

Ending:

Turn your corner by the left
Your partner by the right
Go back—swing your corner lady
Turn your corner by the left
Your partner by the right
Go back—swing your corner lady
The four gents star, turn it once and a half
Right hand.
Swing your own little baby
And you promenade her home
A clappin' your hands
Deep in the Heart of Texas.



Photo by Woodallen

TOM MULLEN

Author of "Deep in the Heart of Texas" was born a Hoosier, and reared in Colorado, but for the past 20 years has lived in Houston and has contributed much to the Texas square dance picture. Author of several dances, director of the Houston Square Dance Council, and co-chairman of the square dance workshop and clinic for the national square dance convention—these are but a few of his many square dancing accomplishments.

HOME

IS WHERE YOU SQUARE DANCE



Room for two squares in the Hal Findlays' square dance fun room in the hills above Hollywood. The asphalt tile floor lends itself well to waxing and the arrangement of the barbecue is ideal for serving refreshments. Walls are painted an earthen coral which is picked up in the ceiling paper. Note Margo's paintings, ceramic designs, and her "greeting post" at the right.

Sometimes it's more fun to dance outdoors and the Findlays can dance three sets in their patio just outside the fun room. Spangles on the cement makes it very danceable and soft breezes up the canyon make perfect air-conditioning.

THE real estate man was quite friendly as he showed the young couple the fifth home for that afternoon. He opened the door and followed the two inside. "Ah, this is *it*," said the man. "Yes," said his wife, "just room for two sets here in the living room and possibly another two on the adjoining patio."

The salesman, thoroughly confused by this time, was finding out that many new home owners today measure the house not so much by the size of the kitchen, or advantages of the heating system, as they do by its flexibility in connection with square dance parties. With an estimated 30 million square dancers active in the country today, and from stories told by the square dance record-makers that lots of the sales are records with calls that can be used by small groups in their homes, it's quite evident that the hoedown has moved into the living room.

"It doesn't take too much effort to get the place ready for a square dancing party," said Mrs. Steve Carling of Arcadia, California. "Here in our home we have outfitted our playroom as our square dancing corn crib. Before we moved here we used to just push the chairs out of the living room and take up the rugs, but when it came time to building a home, we certainly built around our hobby."

A good floor, preferably hardwood, though linoleum, asphalt tile and other composition floors are satisfactory; acoustically treated ceilings and walls; an adequate sound system; and a handy snack corner are the prime requisites for a miniature square dance barn.

Things to Plan

Space: Allow yourself approximately 144 square feet of clear space for each square. You may get by with less, but this is comfortable.

If the room is to serve for purposes other than square dancing, be sure that counters, shelves, benches, etc., have rounded corners and are sufficiently out of range of swinging bodies and delicate shins.

Sound: So that the neighbors won't complain, it's good to build in several speakers so that the sound can be well distributed and the volume kept low.

If you're just building, you may be able to have speakers installed into the ceiling spaced so that they may be centered over each square.

Housing the Record Player

Many good portable sound systems are available on the market today. Allow sufficient storage room for record storage. Have cabinet doors or a special covering to keep record player free from dust when not in use. This same consideration should go to your records. Storage albums holding from 10 to 12 records are available in attractive bindings and wire racks for easy programming can also be used.

Double Duty Features

The Bud Fobes' in Calgary, Canada, have one of the most unique arrangements in their "Household Hayloft." Built-in equipment and storage cabinets and a snack bar at one end of the room enhance the atmosphere. The youngest Fobes stores his toys, which clutter the floor during daytime hours, in a play box that becomes an attractive window seat. Jean's 4'x6' plywood sewing and pattern table, hidden from sight during the hoedown sessions, lowers from the wall, supported by strong chains for daytime use.

Outdoors for Additional Fun

The Hal Findlay home in the Hollywood hills features a large square dance fun room. Gaily decorated with Margo's own artistic talent, it has a quaint comfortable warmth conducive to friendly square dance evenings. In one corner a brick barbecue with copper hood hints of hamburgers over the open fire and song fests after an active dancing evening. For larger parties or for those warm summer occasions, an adjoining patio makes use of the same sound system by the simple process of plugging in another speaker and sprinkling a handful of "spangles" on the smooth cement.

Personal touches make your square dance playroom individual and fun. Signatures of every guest burned into the pine wood wall, individual mugs or tin cups for friends with their names on them and hanging from nails imbedded in the rafters—little things, but so important.

If your square dancing has been confined to the large groups, try inviting a few folks over to the house next Tuesday night. You only need a few records for a whole evening's fun—and when you're through, you'll find you've a brand new meaning for the word "home."

Use These Eleven Sturdy Building Materials

And You Have a . . .

STRUCTURE FOR SQUARE DANCING

AS A KID, did you ever own one of those erector sets—you know, the kind of construction toy that contains different shaped metal parts? Some were metal strips of two or three different lengths, some curves and angles, a few wheels and pulleys and some nuts and bolts to hold the whole works together. Perhaps there were eight or a dozen different types of parts and from these you would fashion literally hundreds of the dericks, buildings, wagons, and other amazing objects described to you in the colorful booklet of instructions that came with the kit.

Well, sir, all of square dancing is made up of a relatively few basic movements and from these put together in different forms come the hundreds of square dance patterns we do today.

Today's square dance caller discovers that by teaching these fundamental figures *first* during the course of beginner lessons, his dancers not only listen to the calls more carefully but quickly adapt themselves to different patterns as they are presented. This perhaps is in contrast to a method of teaching that

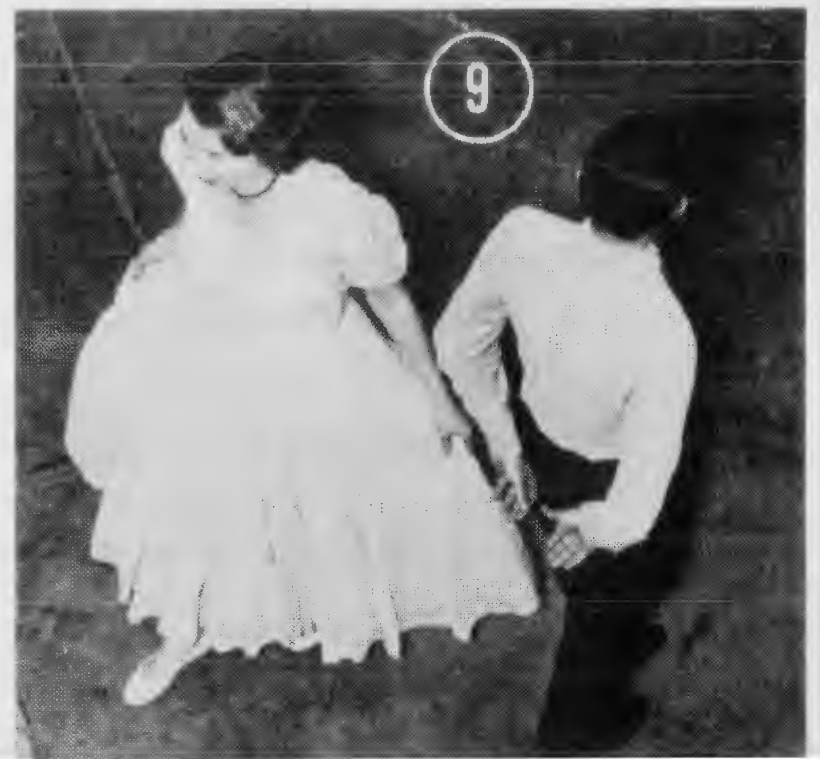
might involve the memorizing of only certain dances, whether simple or difficult.

Precedence Optional

Most callers have their own opinions as to which of these "basics" might be shown first, but here, not necessarily in order of teaching precedence, are the eleven basic ingredients from which is built your square dance repertoire.

First of all must be taken for granted the actual construction of the square itself, the numbered positions—the partner, corner, opposites, right hand lady, heads and sides—and the movements — honors, circle, face left or right. After each one of the basic eleven are listed fundamental or secondary figures that may be considered a type of that particular movement:

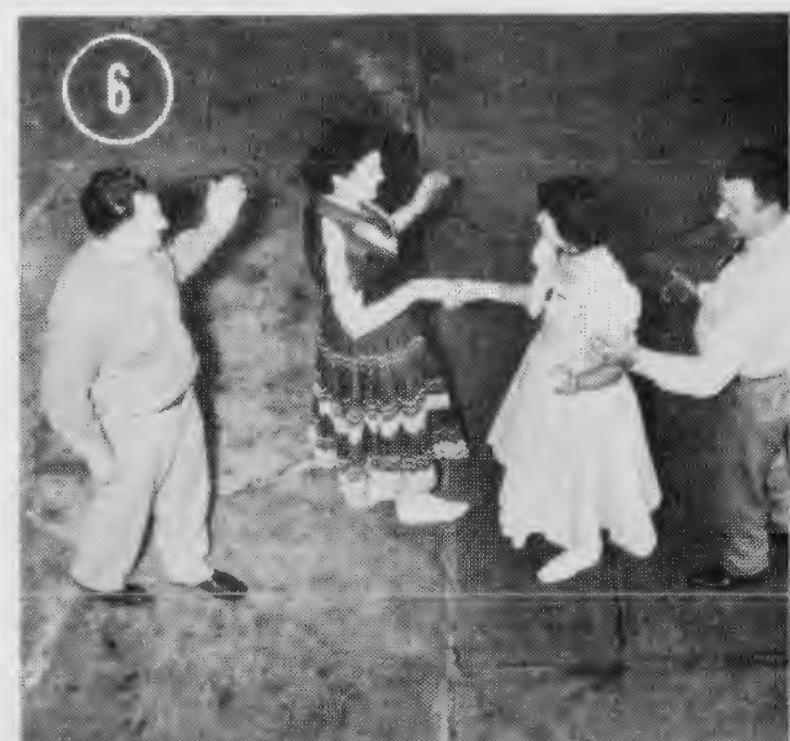
NOTE: The figures used are taken from a poll of a number of callers in different parts of the United States. We are especially indebted to the California Caller's Pow Wow, Doc Alumbaugh of Windsor Records, and Clarke Kugler of Easy Key System of Teaching for their compilation of basic movements from which this "capsule form" was taken.





Eleven Basic Movements

- ① *Allemande*: left or right, any of a number of area styles, including float out, piegon wing.
- ② *Swing*: waist, walk, buzz, two-hand, turn backs, elbow, once and a half, double.
- ③ *Grand Right and Left*: any direction.
- ④ *Promenade*: couple, single, reverse (wheel around, back track, etc.)
- ⑤ *Right and Left Through*: pass through, all four couples, etc.
- ⑥ *Chain*: 2, 3, 4, ladies, men, grand chain, $\frac{3}{4}$ chain.
- ⑦ *Do-Si-Do*: (area variations), do paso, grange, northern, cowboy, Denver, mountain style, Kentucky style.
- ⑧ *Star*: ladies, men, forward, backward, any number, star promenade.
- ⑨ *Sashay*: all around, see saw, grand sashay, do-sa-dos (docey).
- ⑩ *Twirl*: box (gnat, flea), California whirl, dish-rag. NOTE. This twirl movement refers to any figure where the lady (and/or man) is turned under the other's raised arm.
- ⑪ *Balance*: ballonnet (ocean wave).



The SQUAREDANCE PICTURE

Warm-Up Dance which was a financial springboard to the presentation of the Golden State Roundup in Oakland, California, on May 29-30, was a rousing success. Hard working committee members pictured are, standing: Stew Mouser, Publicity; Bob Coppes, General Chairman; Bob Page, Program Chairman. Sitting, Bea Coppes and Nita Page, Secretary.



The young folks circled up here are the Merry Go Rounders, junior square and round dancers of Miles City, Montana. They did one of the exhibitions at the Square Dance O'Dimes and plan to attend the Young Folks' Festival, Glendive, Montana, on April 24. Their instructor is Harry Vincent.



Meet Jerry Helt of Cincinnati, Ohio, and his Pee Wee Set. Jerry is the 22-year-old caller who injects so much pep and enthusiasm into Cincinnati squares. He is featured on television and the photo was taken after one of the shows. The Pee Wees range in age from six to eight.

Photo by Paul Aylward.

"RED" WARRICK

RED WARRICK started fouling up square dancing (he says) as a lad in Oklahoma. He escaped into Texas in 1940, and now enlivens Kilgore, where he met his taw, Gwynn, became encouraged, engaged, and installed as Gent #1.

The Air Force beckoned and "off we go into the wild CBI Theatre" and 254 missions later Red decided to take up square dancing as a hobby. He warbled out his first "birdie in the cage" in 1945 for the Kilgore recreation program. He has written a number of figures, the most popular being "Jessie Polka Square." Later ones are, "Don't Let the Stars Get in Your Eyes," and, "Bonaparte's Quadrille," printed herewith.

Red has been featured caller and MC for many dances in his area, and throughout Louisiana and Arkansas. On Tuesday nights he has a 30 minute TV square dance on KTVE, Longview, Texas.

BONAPARTE'S RETREAT

Tune: Bonaparte's Retreat, available on Longhorn Label, key B-flat.

Swing that gal you love, sashay round your corner lady

Swing partner, sashay corner.

See saw round your own, balance, right-elbow swing your little lady

Swing her with an elbow swing, give the next the same old thing

Swing partner right elbow, swing right hand lady left elbow.

Promenade the next around the ring to Bonaparte's Retreat

Promenade opposite lady.

Go in single file, gents back track around you go

Gents reverse outside.

Catch 'em with a right half around, back with a left and docey do

Turn new partner right half, then back for do si do (do pas o)

Just one change and promenade, promenade that pretty little maid

Promenade same lady, original opposite.

In single file while fiddles play Bonaparte's Retreat

Now the girls back track, gents star left out in the middle

Girls reverse outside, gents keep going in left hand star

Partner right, corner left, weave the ring, boys, listen to the fiddle

Turn new partner right, new corner left and weave the ring.

Weave 'em all around the square, when you meet your lady fair



"RED"

Varsouvienne positions there, we'll do that polka dance

Take new partner in varsouvienne position, continue progression in order to start the next command on left feet (everybody).

Heel and toe, the girls swing out

(Count is: Heel and toe and 1, 2, 3.) On left feet, do heel and toe. Release left hand. Girls right hand swing to outside facing reverse line of direction.

Heel and toe, turn on about

Gent joins right hand with lady in front of him, then does right foot heel and toe. That lady will turn 1/2 ccw to varsouvienne with him.

Heel and toe, girls swing in

Left heel and toe, girls swing left in to center to face reverse direction.

Move on up and swing again

Right heel and toe, gent swings lady facing him, who is original partner.

Promenade her in your arms, tell her of her many charms

Swing her while the fiddle plays Bonaparte's Retreat.

Repeat entire dance substituting first line:

Now you bow real low, sashay round that corner lady

And substituting last two lines:

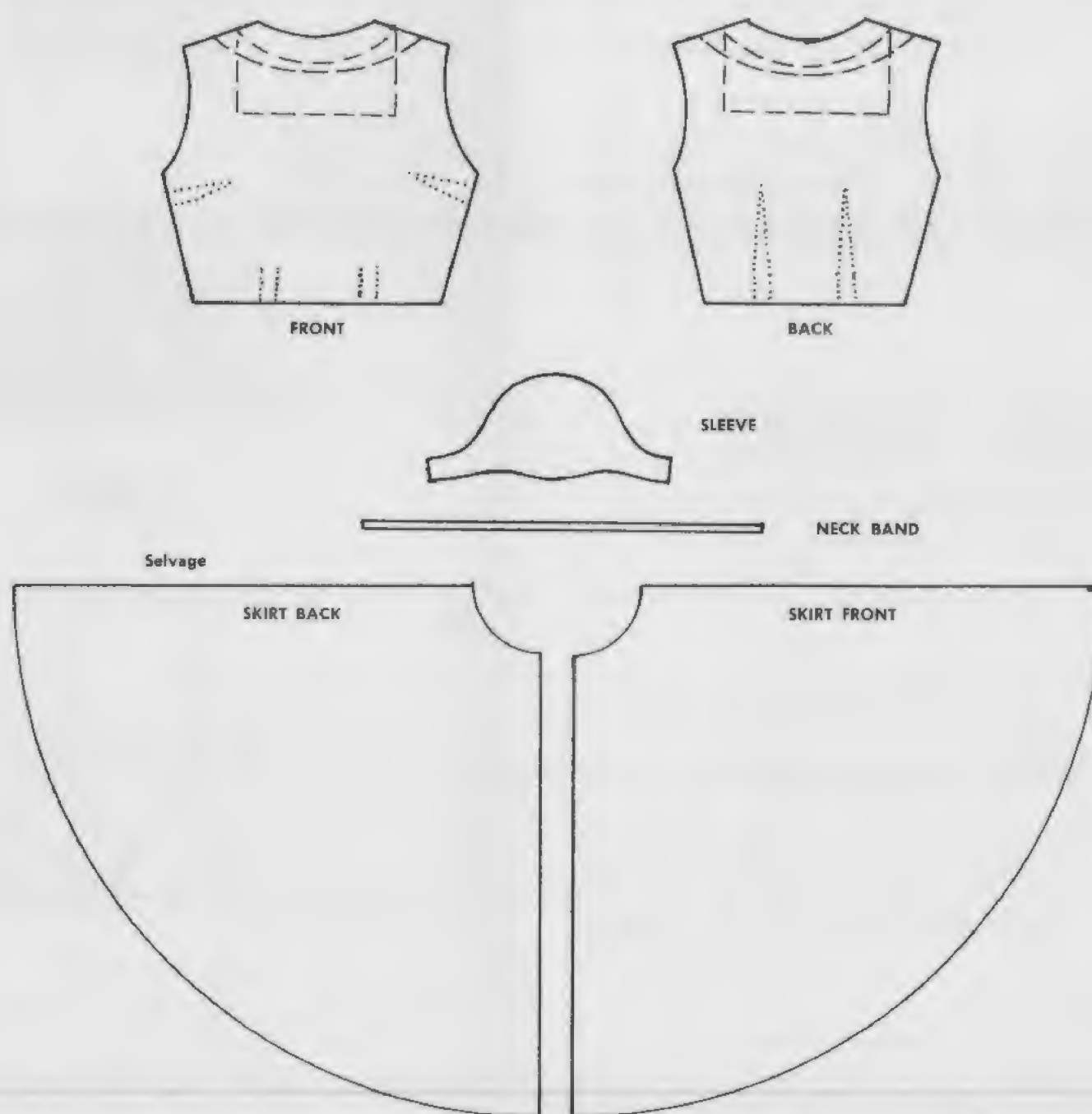
Promenade them two by two, you have met your Waterloo

Swing them, boys, and now we're through with Bonaparte's Retreat.

WOMEN ON THE SQUARE DO - SEW - DO

A SIMPLE PATTERN, A FEW TRICKS, AND PRESTO! A VARIETY of SQUARE DANCE DRESSES

PERKY and petite Anne Wrede, a red-head from Glendale, California, avers that she is not a super seamstress. She is an ardent square dancer, however, and this led her into trying to make her own square dance dresses from the fascinating materials she kept seeing in the shops. She finally hit upon a simple pattern, which with a few tricks and a variety of materials, works beautifully. The pattern is presented here, as drawn by Anne's engineer husband, Bert, and the tricks she's passed along to us, too, answering the many requests we have had for such ideas.

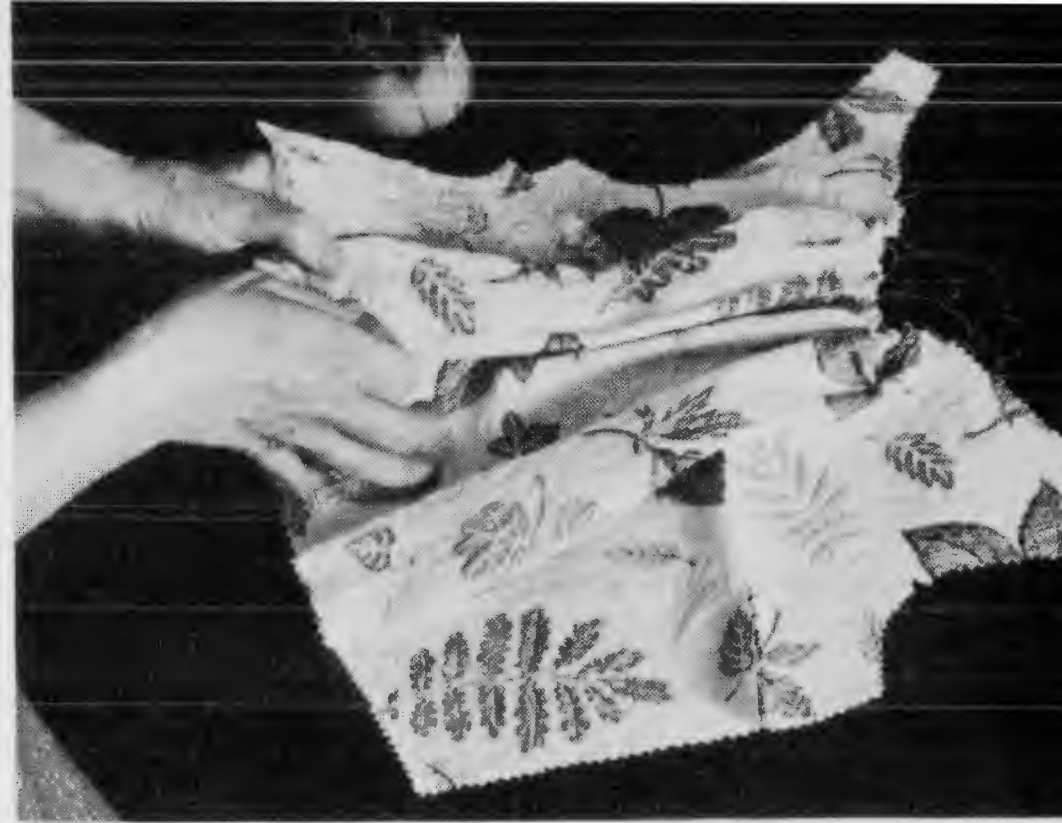


Anne Wrede wears one dress made from the basic pattern and displays another, showing what variety may be obtained. The dress Anne is wearing is based on an original idea by Viola Adams and is made of checked rayon taffeta. Trick. The whole skirt is set piece by piece on another, cut from the pattern, of black nylon net, beginning from the waist and leaving nylon net "stripes." Thru these can peek colored nylon net petticoats.

The dress Anne is holding is of metallic print cotton trimmed with velvet ribbon at the neck. The design of the material, intense colors in an exotic design of red, green and gold, makes this dress look completely different from the other.



(Fig. 1)



(Fig. 2)

Cut your basic bodice pattern to your size and when you are sure it fits, use this trick, one of the best in Anne's book. Fold your material, place the front of your pattern at the fold as you would ordinarily. Now comes the trick. Measure 3 inches and move your pattern back that far from the fold (Fig. 1). Now cut your bodice front as usual. This will give you fullness over the bust and by the use of wide darts (Fig. 2) which fit the material exactly to your waist, will give the effect of a wide, form-fitting belt (Fig. 3). The 3" extra of material are what make these wide darts and the form-fit. Pin the darts in from the reverse side (Fig. 2).

Either a square or round neck can be cut, as the pattern indicates. If you use a round neck, insert small round nylon or rayon elastic in the neck-band.

Five yards will make an amply full-skirted dress. Anne, who is a size 10, says that five yards will make up to a size 14. In cutting the skirt, place the top edge of your patterns as shown against the selvage edge of the flattened out material. Anne cuts about two inches off the bottom of the skirt when she uses 36" material, as she wears just slightly shorter than a ballerina length skirt, about 12" off the floor.

A long—12" or 14"—zipper set in the side of your dress *upside down* will tend to give more security to that under-arm seam on the left side which receives the most strain.

Trim your skirt before you hem it. Stitch one seam of the skirt, leaving the other which will have the zipper, open. If your trim is ric-rac or braid, for instance, measure its placement from the waist instead of from the bottom (Fig. 4). Trim your bodice last of all.

The last trick, and one of the best. When your dress is completed except for the hem, hang it on a hanger for 48 hours to "set." Then, when you put your hem around your skirt it will have less tendency to sag.

(Fig. 3)



(Fig. 4)



SQUARE DANCE CHAIN LETTER

By Nita Smith, College Station, Texas

THE Square Dance Chain Letter came into being out of the "N.O." group comprised of folks who attended the first summer camp Manning and I had in West Texas.

Names and addresses of the group were placed on a sheet of paper and arranged according to location so that the letter could travel "around the square" without any wasted time. We wrote the first letter, passed it to the next name on the list. This person wrote a letter and sent it with ours to the next name, etc. When all the letters came back to us, the volume was a veritable book, and an interesting one at that! Thus, the chain letter became an institution and has proven to be a wonderful means of keeping in touch with busy friends who are seen only a few times a year. A single letter does the work of many.

Because the idea worked so well with the "N.O." group, Manning thought it might be fun for other groups. So—the letter writing was expanded to many friends who have not met but who have a common interest in square dancing. Letters were started with blank spaces for eight couples' names. Each person receiving one was to add a name and address of a friend who might be interested.

Very interesting things passed thru the hands of everyone, including clippings, dance programs, new jokes, address changes, etc.

Start a chain of your own and see how much fun it can be! Anyone can play this game and learn about square dancing in other areas he may never have a chance to visit.



Nita and Manning Smith, noted dance instructors, who will be featured in the round dance clinics at Dallas.

RYCOM SQUARES



BADGES TRAVEL THROUGHOUT WORLD

"WEEES sees your picture in magazine sets. Wees like badges. Post to Presbyterian Missionary, Shiba Sakae, Tokyo, Japan. Signed Minato-Ku."

This was a letter received by Herb Wilson at Western Plastics in Long Beach, California, from a square dance enthusiast in the oriental empire, and is only one of a series from overseas requesting plastic identification badges.

The Tokyo Squares alone ordered 1001 badges. More orders came from five clubs in Mexico, with titles like, "Senores and Senoras," "La Cucarachas," "La Caballerios and Caballerias." Other customers are in innumerable clubs scattered throughout Alaska and Canada. It would not be exaggeration to say that clubs in Canada alone have bought 7500 badges. Rycom Squares, on gritty, windswept Okinawa, whose insignia is pictured herewith, found spots for 501 badges.

No exception to the general reaction of association with square dance groups are the folks at Western Plastics. They find the most interesting thing about their contact with these dance groups is their good fellowship.

"More than anything else," says Wilson, "these countless thousands of letters express cordiality, humility, and enjoyment for the extreme pleasure of relaxation, activity, and the expressed desire for simply good, clean fun."



JOE LEWIS



JONESY



RALPH MAXHIMER



TERRY GOLDEN



BOB OSGOOD

Sets in Order Presents

THE FACULTY FOR JUNE INSTITUTE at ASILOMAR

It's just a little over two months away—the June Sets in Order Institute at Asilomar from June 28 to July 3. Then the halls of the far-flung Asilomar Campus on the picturesquely lovely Monterey Peninsula in California will echo to the voices and laughter of enthusiastic square dancers and the top-notch faculty presented here.

JOE LEWIS . . . This is Joe's second year with Asilomar and folks are still talking about his splendid contribution to the institute in 1953. His relaxed and rhythmic calling with its easy, rocking-chair beat, his accordion "sitting in" with the orchestra and performing at after-parties, and especially his simplified but fascinating discourses on square dance music make Joe a fella to look forward to hearing.

FENTON (JONESY) JONES . . . Jonesy is such a familiar name to square dance callers all over the land because of his numerous calling tours that folks brighten instantly at the mention of his name. He adds such a bubbling good humor to his fun calling that he just coaxes dancing feet to the floor. Jonesy is also no slouch with a guitar.

RALPH MAXHIMER . . . Here, too, is another familiar name to both square and round dancers, for Ralph and Eve, his wife, have traveled extensively to conduct clinics in both fields. At Asilomar Ralph will present daily sessions in American round dancing and will be on tap for caller's clinics as well as for some of his very distinctive calling.

TERRY GOLDEN . . . "The Beard" brings a highly individual personality as well as a wide knowledge of American folk ballads and folklore to Asilomar. He will be in charge of the evening songfests and fire-side programs. These sessions, coming right after dinner, provide welcome diversion just before the evening dances.

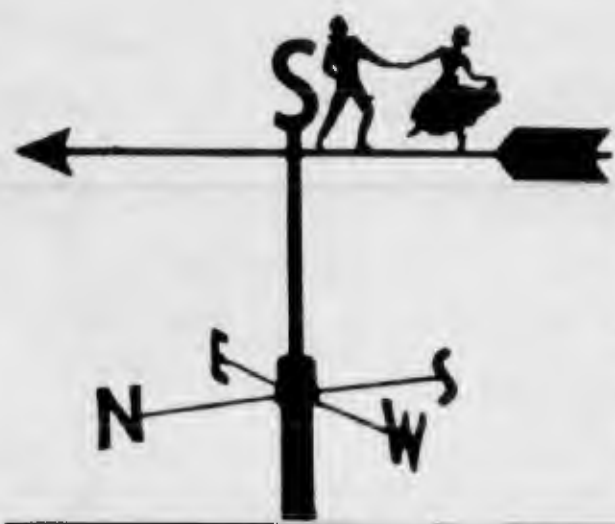
BOB OSGOOD . . . Bob, the idea-man, will again be Institute Director for both Asilomar sessions. He is the spark-plug not only in this activity but as Editor of Sets in Order, in conducting callers' schools, and in his lengthy travels which have racked up several thousands of new miles during the past year presenting square dance clinics, even unto Aruba, in the Dutch West Indies.

JAY OREM . . . The Business Manager of Sets in Order, Jay also acts in the same capacity for Asilomar Institutes. Jay will be in charge of all the accommodations and will serve as in the past as Registrar and Treasurer for the Institute. An appropriate and highly descriptive title for Jay's job is "trouble-shooter."



JAY OREM





ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Alabama

Square dancers from all over the South are expected in Birmingham on April 24 for the First Square Dance Roundup of the Birmingham Square Dance Assn. The program will include a PM workshop and a big dance from 8 to 12 at night. For those who can make it on Friday there will be the regular open dance at the YWCA. Fay Randall will MC the Saturday dance which will include callers from Atlanta, Mobile, Pensacola, Birmingham, Jacksonville, etc. Those interested in housing arrangements may write "Housing Chairman," P.O. Box 1577, Birmingham 1.

Indiana

The Indianapolis Callers' Assn. announces its 2nd Annual Spring Festival for April 29. The Festival is mainly city-wide but will welcome anyone wishing to attend. Callers will be both from the association and guests.

In Fort Wayne the Callers' Club elected as officers for the next year: Joe Roehling, Earl Walker, Helen Pohlmeyer, and Carl Brandt. The club sponsored a March of Dimes Benefit with 3 bands and 18 callers. General chairman and MC was Joe Roehling, who really kept the evening rolling along.

The Ox-Bow Eights Club of Elkhart, are willing to do a lot to promote square dancing in their town, and have. They might even square dance under water, if asked, and came mighty nigh to it when they danced on a float for a Water Festival at the High Dive Pool. In the center of the pool is a high diving tower to the bottom level of which was attached a 10'x12' float and that was the stage. The tower area was floodlighted and the audience sat on the shore. The dancers had to go out by row boat. The float worked fine, altho there were 16 wet feet! The caller, Harry Teal, used Sutter's Mill as it can be done in a small area and the dancers' weight is evenly distributed at all times.

Colorado

Rae Hope MC-ed the 2nd Annual Jubilee at Fort Logan School Gym, Fort Logan, on March 20. There were exhibition squares by local club groups, and several guest callers.

Kansas

Kansas' 4th Annual Square Dance Festival is set for April 24, in Topeka's Municipal Auditorium. Frank Pecinovsky, president of the State Callers' Assn., says, "While this is an all-Kansas event, we want to make it clear that as always, we welcome square dancers from everywhere." Lyle Johnson is handling local arrangements in Topeka.

Dodge City is again having public square dances at the American Legion Club House on second and fourth Saturdays. However, the second Saturday dance in April has been changed to Tuesday, April 6, so that dancers may have an opportunity to hear Johnny Leclair from Burris, Wyoming. Johnny will call at Leoti on Monday, April 5, also. Any dancers on their way to the National Convention are invited to stop by and then join the auto caravan starting for Dallas on April 7.

April 3 is the date for the annual get-together in Baker University Gym, Baldwin, when the dairy farmers don their dancing boots and caper to the Blue Ridge Boys and lots of good callers. Again, visitors are invited to come and join the fun.

Arkansas

The Northwest Arkansas Ozark Assn. is about 2 years old and composed of clubs in Rogers, Springdale, Fayetteville, Neosho, Missouri, Bentonville, and Siloam Springs. They meet once a month in a different city with a different caller and a different host club. On March 6 everybody converged on the Student Union Bldg. on the University of Arkansas campus in Fayetteville. Here the Dudes and Dolls were the host club.

Florida

The Tampa Travelers Club, whose caller is Wm. Muench, features Intermediate and Advanced Western Style dancing with American pattern and International folk dances. It meets 16 times a year, every second Sunday, and gives a dinner dance every 5th Sunday. Officers are: Wm. Muench, Paul Gurney, Joe Carter, Ed Mack, Ruthe Muench, and Mildred Collier.

Ohio

The Armory at Akron was the scene of the Akron Area Square Dance Jamboree on Feb. 5. Ralph Greenlee was MC of the evening's program with Cliff Rogers' orchestra furnishing the hoedown. Sponsor was the City Recreation Department. Callers included Luther Bartholomew, Al Arnold, Fred Boyes, Rev. G. V. McAusland, Glenn Mays, Carl Smith, Hirsh Brinter, and Bill Bothel. Al Scheer of Dearborn, Mich., guest-called. Exhibitions included squares by the Kalico Kids with 11-year-old Tommy Brubaker calling; 7th and 8th graders from Revere School with Bill Bothel calling. Harold Neitzel of Cleveland called "Riptide" in another exhibition. About 850 people were present.

The Revere Booster Club headed by Hugh and Catie Macey, sponsored Al Scheer at their regular Saturday night dance at Richfield on Feb. 6.

Feb. 7 was the monthly meeting of the N.E. Ohio Callers' & Leaders' group in Canton, with Ed Michl of Warsaw the MC. This is an unorganized group which meets regularly to do, learn, and preserve American squares, contras, circles, rounds, etc. Joe Hritz is secretary.

Oklahoma

Alan Miller, Oklahoma City, was re-elected president of the Oklahoma State Federation for 1954. Other officers include: Bill Simmonds, Hugh MacFarline, Mrs. Adolph Treichler, and V. C. Showalter. The Spring Roundup of all Oklahoma state and district officers was set for June 11-12 at Roman Nose State Park.

At least four national leaders will be featured at the Central Okla. Jamboree planned for the Oklahoma City Municipal Auditorium on April 3. A Friday night Pre-Jamboree Party at Blossom Heath will be open to out-of-towners, too. Write Paul Gravette, 2612 W. Park, Oklahoma City, for hotel reservations.

Idaho

Square dance callers in Idaho's panhandle have formed the North Idaho Callers' Council. Lee White, Sandpoint, is president, and Mrs. Phyllis Wilkins, Wallace, is secretary-treasurer. As its first activity, the Council will sponsor a Spring Dance Festival in the Gym at Northern Idaho College, Coeur d'Alene, on April 30. All dancers invited.

Maryland

As a step towards furthering square dancing in Baltimore, the 6th Concert of the Nations, held on Feb. 10, was opened by a hoedown and exhibition square from the Baltimore Promenaders Club. George Meekins called for this group, from which there were also drawn the 16 folks in square dance attire who acted as ushers for the event.

Louisiana

Ray Smith, that long, tall man from Dallas, Texas, made his first visit to New Orleans on February 13, when he called for the Swing-n-Turn Club of that city. Charley's Square D Boys gave out with the hoedown, Ray gave out with the calls, but the happy crowd didn't give out until they had their fill of dancing in the Hynes School Auditorium. Alvin Boutilier is Prez of Swing-n-Turn.

Mr. and Mrs. Henry Passanante, of the New Orleans Recreation Dept., have trained about 14 squares of children at the Department's Delgado Barn. These children are in various age brackets, starting with the Dixie Belles, made up of five and six year olds; the Sunflower Square, the Red Caboose Square, the Hometown Jubilees, Down Yonders and the Crescent City Stars, all ranging from 10 to 16 years of age. Music for special affairs is furnished by teen agers who also dance, and 15-year-old Freddie Bouvier is developing into an excellent caller.

Arizona

Dancers who plan to attend the 4th Annual Yuma Festival on April 2-4 will be happy to know that the acoustically perfect Crane School Auditorium has been obtained for the Friday and Saturday dances. No echo, no bounce-back—you can *hear* the callers, of whom there will be an outstanding group. Outdoor dancing, too, and a Sunday breakfast dance. Sounds like fun.

WALTZ TIME

By Julie and Bert Passerello, Long Beach, California

Record: "Waltz Time," Sets in Order 3009.

Position: Open, facing LOD.

Footwork: Opposite, directions are for M.

Measures

Introduction

1-4 Step, Point, —; Cross, 2, 3; Step, Point, —; Cross Back, 2, 3;

Step fwd L, point R fwd with slight bow. Change sides with 3 steps R, L, R, W going under her L and M's R arm to end facing RLOD in open pos. Repeat step, point; and cross, to end facing LOD in pos, hands held at shoulder height, forearms almost touching.

A

1-4 Step, Swing, —; Forward, Touch, —; Back, Swing, —; Back, Touch, —;

Step fwd L, swing R fwd. Swinging joined hands fwd to slight back to back pos, step fwd R, touch L by R. Step back on L, swing R fwd. Step back R, touch L by R and swing joined hands back into closed pos, M pivoting $\frac{1}{8}$ R face ready to start waltz back on L ft.

5-8 Waltz; Waltz; Waltz; Waltz;

4 CW waltzes for 2 full turns moving in LOD. End in open pos facing LOD.

B

9-12 Step, Swing, —; Back, Face, Step; Banjo, Swing, —; Back, 2, 3;

Step fwd L swing R fwd. Step back on R, pivoting in to face partner and stepping L, R in place. Step fwd L into banjo butterfly pos (both arms extended to side), swing R fwd. Step back R, pivoting out to open pos, step L by R, R in place.

13-16 Pivot Back-to-Back; Pivot Face-to-Face; Back-to-Back; Face-to-Face;

Swing joined hands fwd, step L in LOD pivoting on L to a back-to-back pos, point R to side in LOD. Drop hands, step R in LOD pivoting $\frac{1}{2}$ L to face partner, rejoin inside hands and point L to side in LOD. Repeat.

C

17-20 Bow Apart, —; Step, Touch, Together; Waltz Balance Left; Waltz Balance Right;

With M's back to center, 1 short step back on L and bow (W steps back R twd wall, both hands holding skirt). Step fwd R, touch L to R and take closed pos. Step to side on L, slightly in back on R, in place on L. Repeat waltz balance to R, on last step, pivoting $\frac{1}{8}$ R ready to start waltz back on L.

21-24 Waltz; Waltz; Waltz; Waltz;

4 CW waltzes making $1\frac{3}{4}$ turns to end M facing LOD.

D

25-28 Waltz Fwd; 2; Twirl a Half; Twirl a Half; Twirl Back, Touch, —;

2 fwd waltzes in closed pos, M going fwd in LOD. Then M steps fwd L, touches R by L (W steps back on R and pivots on R making $\frac{1}{2}$ R face turn to face LOD and stop, touching L by R). M steps back R, touches L by R (W steps back L and pivots L making $\frac{1}{2}$ turn to face M again and touches R by L). M's L, W's R hands joined on twirl.

29-32 Waltz Forward; 2; Twirl a Half; Twirl Back and Open;

Repeat meas. 25-28. Maneuver to open pos on last count.

Dance thru 3 times in all, change hands to M's R, W's L, bow and curtsy.



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

APRIL, 1954

HELP YOUR FRIENDS!

Now in its 17th month, the subscription list to the caller's edition of Sets in Order has grown to over 3,500. Many callers and teachers write in saying they wish they had known of The Workshop earlier so that they could have kept up with the wealth of material contained in every issue.

When you get the opportunity, why don't you take your copy of The Workshop to your caller's meeting so that others can see what is being done to promote a steady flow of ideas and helpful material to square dance callers everywhere. This issue of The Workshop contains 3 breaks, 8 squares and 3 new round dances.

THE STARS (QUADRILLE)

As Called by Lester Woytek on Longhorn Record No. 102-A, Key of G—Flip Side Inst. Key of G.

Original Version by "Red" Warrick

Sashay 'round your corner girl, and swing your own right where you are,

Promenade so nice, with stars in her eyes,

Pull the ladies to a right hand star,

Gents go 'round the ring, go twice around and then,

Ladies star around twice, gents promenade twice around single file, meet partner with elbow swing.

You meet your honey, with an elbow swing.

Original partner.

The four gents star, turn the opposite left

Original opposite lady.

You hang on tight, the gents back in and star,

Turn opposite with left hand and hold on to lady and back into a right hand star.

Shoot that star the ladies chain

Turn the opposite a left hand swing,

Original partner.

Promenade the corner girl around the ring,

Original corner girl.

Promenade her home, and keep her for your own

Now you know she's the only one you'll ever love.

Repeat 3 times to get original partner back.

GIMMICKS

By Jim York, Mill Valley, Calif.

From a wrong way thar—gents backing up in left hand star.

Spread the star, but not too much

Box the gnat—then throw in the clutch.

Follow this with any anything

ALSO:

From second position of an Allemande Thar—

Back up boys, but not too much

Eight rollaway, then throw in the clutch

Twice around till you meet your date

With a right half round like a catch all eight

Back with the left like a left allemande

On to the right with a right and left grand

FOUR COUPLE TRAVELER

From Lee Boswell, Los Angeles, Calif.

All four couples go forward and back

Turn the opposite lady with a right hand round

Gents first let their corner girl step in front of them, then take the opposite lady by the right forearm and turn her around.

Back to your partner with a left hand round

Go back to your partner with a left forearm—sort of a reverse Hot Time figure.

Corners all with a right hand round

Partner left go all the way around

Corners all with a wrong way thar

Back up boys, but not too far

Eight roll away with a half sashay

Right forearms are joined in the wrong-way thar. For this eight rollaway do a right hand swing half around putting the ladies in the center. Then both do a right face turn half around to join left forearms, lady in the center in a right hand star going forward, gent backing up on the outside.

Left hand swing like a left allemande

Go right into a right and left grand.

ZIG ZAG ZING

From "Doc" Alumbaugh of Arcadia, Calif.

First ol' couple stand back-to-back

Now boompse daisy, go round the track

Gent goes left and lady right around outside of ring.

All the way around that set, you see

Pass at home, then line up three

Gent stands in line with 4th couple, lady in line with 2nd couple.

Forward six and back to the sides

Couple number three swing with pride

Then zig zag thru the three on the sides

Go out, then in, now out once more

Then sashay up the middle of the floor

And back right up to lines of four

Forward eight and back with you

Center couples right and left thru

Now forward eight and pass right thru

... And turn to the RIGHT, go single file

Make a right hand star and walk a little while

Gents reach back with your left arm

And a do-paso will do no harm

Corners right, then back to the bar

And into the center like an allemande thar

Back along, boys, from where you are

Shoot that star with a full turn around

And promenade the corner as she comes down

Promenade with original partner.

Repeat for couples two, three and four.

SQUARE DANCE JUBILEE

A Singing Call by Bob Van Antwerp,
Long Beach, Calif.

Record: Imperial No. 1236.

Introduction:

**Now honors to your partners and your corners
all**

Now join your hands and circle left the hall

Reserve back go single file

When you get home swing awhile

Swing 'em high and swing 'em low

And keep on swinging that calico

Then allemande left with the old left hand

Your partner right and a right and left grand

Hand over hand around that ring you go

You're gonna meet that pretty little maid

Take her in your arms and promenade

To that Square Dance Jubilee

Figure:

All four ladies whirl chain across

Done like a grand chain except just before
reaching opposite gent, lady will right face
turn to catch opposite gents with left hand.

Turn 'em around and heads chain to the right

The gents star across the square

Gonna turn that lady and leave her there

Star again go all the way around

Meet that same gal left hand round

And promenade that little ole gal round

When you get home you swing that gal around

Gonna step right back and look 'er in the eye

Step right up and swing her high

To the Square Dance Jubilee

Repeat again using head ladies, then Intro-
duction, then two times for side ladies, then
use Introduction as a Closer.

SYMPATHY

Originated by Roger and Jean Knapp of
Corpus Christi, Texas.

Position: Semi-closed dance. Facing LOD.

Music: Sympathy — Starday #D-1001 either 78
or 45 r.p.m.

Start: Outside feet. Ladies counterpart through-
out.

Measures

PART A

**1-4 Step Swing; Step Swing; Step Swing; Dip,
Turn Turn;**

Step fwd on outside feet and swing in-
side feet fwd, LOD. Again step fwd and
swing outside feet forward and again
step fwd LOD and swing inside feet fwd.
Dip in long step LOD and turning twd
each other in two-steps to face RLOD still
with his L and her R joined and his R
touching her waist.

**5-8 Step Swing (Reverse); Dip 2-3; Waltz
2-3; Twirl 2-3;**

Step RLOD on his L and her R and swing
his R her L in RLOD at the same time
pivoting toward each other to face LOD
and dip LOD then take two fast steps
fwd in semi-closed pos. Close dance and
waltz one measure, twirl under his L her
R to end facing with gent's back twd cntr.

SYMPATHY - Continued

PART B

**9-12 Away; And Together; Walk Around 2-3-
4-5-6**

Balance away from each other, then to-
gether in Side car pos (left hips) still
holding his L and her R but touching free
hands as they come together, at shoulder
height. Still holding her R in his L the
gent walks around her CCW as she makes
two full R face twirls in place, ending
his back to center, facing.

**13-16 Away; And Together; Walk Around 2-3-
4-5-6**

Repeat action of 9-12 ending in semi-
closed position facing LOD.

**17-24 Repeat Part A ending in closed position
gent's back to center.**

PART C

**25-28 Balance Bkwd; Balance Fwd; Step Swing
and Hook Turn Close**

In closed dance pos gent balances bkwd
on L then fwd on R, at same time pivot-
ing into semi-closed pos to face LOD and
step fwd outside feet, swing inside foot
forward, cross it over the outside foot (as
in Blue Pacific and in Darling), the gent
turns L face 1/2 turn moving slightly LOD
to close with his BACK twd LOD. The
lady turns R face in three steps to be
moving LOD on first step of next meas.
(Note: If the lady grasps the gent's L wrist
as she comes around and he holds his
left wrist about shoulder high it will
throw her into his arms easily for the
waltz.)

**29-32 Waltz 2-3; Waltz 2-3; Waltz 2-3; Twirl
Start.**

In closed dance position waltz three meas
turning CW and progressing LOD to
twirl lady under his L and her R into
semi closed position ready to start.

SEQUENCE OF DANCE: PARTS A-B-A-C
and repeat twice.

ALLEMANDE "A" HASH

By Art Carty, Birmingham, Mich.

Promenade but not too far

Pull the girls to a right hand star

As the men keep going just like they are

Pass 'em once and make 'em grin

Then the ladies slide out as the gents slide in

Meet your partner with a dos-a-do

Then catch with the left like a do-pas-o

It's corners right and back to the bar

Ladies stay home and the four gents star

Right hand.

Go all the way round while you're that way

And meet your PARTNER like an Allemande "A"

It's right and left with a half sashay

Re-sashay go all the way around

Then four gents star go across the town

Turn the opposite girl with the left hand round

And promenade the corner as she comes down

Repeat 3 times.

SWING 'EM STAR

By Art Carty, Birmingham, Mich.

Ladies to the center and back to the bar
Men to the center with a right hand star
Back with the left but not too far
Meet your girl and pass her by
Pick up the next one on the fly
The hub flies out on a heel and toe
Men back out—once around.
Right to your own and on you go
Left to the next like a do-pas-o
It's corner right and back to the bar
With the gents to the center like an Allemande
Thar
Throw in the clutch and around you go
Pass her once, go around the ring
Meet her again with an elbow swing
Left elbow.
Turn 'em twice right where you stand
And gents star right go across the land
To the opposite girl like a left allemande
Then right to the next for a right and left grand
Corner girl becomes new partner.
Repeat above three times to get original partner back.

MICHIGAN STARS

By Ed Dingler, Birmingham, Mich.

Music—Any good hoedown.

Figure.

First and third you lead to the right
Two right hand stars, what a pretty sight
Go around once.
The girls star left in the center of town
For smoothness #2 lady follows #1 lady out
of right hand star and #4 follows #3 lady.
This will put girls in right order.
While the men keep starring at the edge of
town
Now the girls star right behind their man
Turn the stars once as pretty as you can.
Now the gents star left in the center of the town
And the gals keep starring with the right hand
round
Sequence same for men as for the girls as
above.
Now the gents put your arm around your maid
And we'll keep on going in a star promenade
Break that star with a once and a half
And the gals star right and the men back track
It's twice around on heel and toe
And you catch your corner for a do-pas-o.
Partners left and corner right
Promenade your new maid, don't take all night.
Repeat once more for head couples.
Break.
Corner with the left like an allemande thar
And you back up boys in your old Ford car
You throw in the clutch and put her in low
It's twice around on heel and toe
Back to your partner and do-sa-do
Catch her by the left and do-pas-o
Partner left and corner right
Promenade your date, don't take all night
Repeat from beginning for side couples.

SOUTHERN STRUT

Originated by Bill Shymkus, Chicago.

Record: "South," Capitol 2735.

Position: Open dance. Gent begins on left, lady
does counterpart.

Measures:

Pattern

- 1-2 **Step, Step, Rock, Rock, Rock.**
Step forward left, forward right, rock
forward on left foot, back on right and
forward again on left.
- 3-4 Repeat 1 and 2 beginning on right foot.
- 5-6 **Touch Side, Together, Forward, Together.**
Touch left foot to left side, touch next to
right. Touch left foot forward and step
on left next to right.
- 7-8 Repeat measures 5 and 6 with right foot.
- 9-16 Repeat measures 1 thru 8.
- 17-20 **Two-Step, Two-Step, Two-Step, Two-Step.**
Slow two-steps. Turning left away from
partner take four two-steps making a
half circle facing partner and assuming
closed dance position.
- 21-22 **Two-Step Turn, Two-Step Open.**
In closed dance position take two two-
steps turning to face line of direction.
- 23-24 **Step, Step, Step Away Close.**
In line of direction step forward on left
and right (Meas. 23). Step away from
partner on left and close with right.
- 25-32 Repeat measures 17 thru 32.

"BREAK"

- 1-4 **Two-Step, Two-Step, Two-Step, Two-Step.**
Take four two-steps in line of direction.
Repeat entire dance and break. After
break, at end of record, there is one
more measure of music. Step away from
partner on left facing partner and tap
once with right.

TWO LITTLE ALLEMANDE THARS

By Rose Zimmerman, New York City, N. Y.

One and three you bow and swing
Lead out to the right of the ring
Circle four, you're doing fine
Head gents break, stand four in line
Forward eight and back like that
A right to your opposite, box the gnat
All have crossed over.
Forward eight and back with thee
A left to your opposite, box the flea
Back to original lines of four.
Two ladies chain, go right across
Chain them back to the one who's boss
Right and left through the same four
Right and left back across the floor
Turn your opposite lady with the right hand
round
Same four.
Left to your partner not too far
Two gents back in—two Allemande Thars
Shoot that star with a full turn around
Promenade your own around the town.
Repeat with second and fourth leading to the
right. All couples active throughout dance.

I DON'T KNOW! STAR

Arranged by "Van" VanderWalker,
San Diego, Calif.

1st and 3rd half sashay
Go in the center
And back that way
Then pass right thru
Still in sashay positions.
Go around just one
To a left hand star in
The center of the town—
And pick up your corner
As you come round
It's a star promenade
Let's do it up brown
Now the outside four
Roll back just one
Promenade again we'll
Have some fun

Yep! boy with boy and girl with girl.
Turn the inside out and
The outside in—turn
Once and a half and star
Again with the outside in—
Now the outside four
Here we go—roll right
Back to a do paso—
Pardner left, left hand
Round—Corner right—
Right hand round—
Pardner left—go all
The way around and
The heads star right
Across the town—

Head couples star.
It's a left hand round
That one you found
Swing on your corner
Like swinging on a gate
Then four ladies chain
You're a wee bit late
To the opposite Joe—
He's your date
Promenade 8 til you
Get straight.
Allemande Break—
Repeat for side couples.

I DON'T KNOW WHY

By Jerry L. Helt, Cincinnati, Ohio

Record: "I Don't Know Why," Rainbow 30099.
Formation: Couples in open dance position inside hands joined facing CCW. Description is for gent, lady's steps are opposite.

- A. Walk 2 3 Brush**
Starting on outside foot (gent's left, lady's right) walk three steps fwd brush inside foot on fourth count (gent's right, lady's left).
- B. Walk 2 3 Brush**
Repeat walking three steps fwd, starting on inside foot (gent's right, lady's left) brush outside foot on fourth count (gent's left, lady's right).

I DON'T KNOW WHY - Continued

- C. Two-step away two-step together**
Start two-stepping traveling CCW for four two-steps starting on outside foot (gent's left, lady's right).
- D. Repeat A, B and C.**
- E. Two-step away four two-steps**
Drop hands and each circles away from partner (gent's left, lady's right) on four two-steps, facing partner. (Gents back to inside of circle, ladies back to outside of circle.)
- F. Back 2 3 Brush, Forward 2 3 Brush**
Couples back away from each other three steps brush on fourth count (gent's right, lady's left) couples walk fwd three steps to closed dance position brush on fourth count (gent's left, lady's right). Note: This dance can be used as a mixer when the couples walk forward three steps the gent goes to the lady on his right for a new partner.
- G. Two-step turn two-step turn, tap, 2, 3, 4**
In closed dance position, do 2 two-step turns or polkas around circle, traveling CCW, but turning CW facing CCW still in closed dance position, tap four taps on floor (gent's left, lady's right).
- H. Repeat G**
Repeat G for variety have the dancers spell aloud L-O-V-E when they tap four taps. Note: Terry Golden version spell aloud H-A-T-E.

MUNDY'S MESS

By George Mundy, Quimby, Iowa

- 1st and 3rd bow and swing**
Lead on out to the right of the ring,
Circle 1/2 and don't you blunder
Inside arch and outside under,
Star by rite in the middle of the set
Back with a left, you're not thru yet.
Once around and don't be afraid—
Pick up your corner in a star promenade
Will be original corner the first time. 1st and 3rd ladies and men in center of star.
Turn that star while I say—
The inside ladies do a half sashay
Keep that star a goin' that way
The ladies go in with a full turn around
As in Texas Star.
Like a barefoot monkey on frozen ground
Turn that star the other way round
The ladies rollaway with a 1/2 sashay
Four gents star in the same old way
Gents in right hand star moving forward.
Spread that star way out wide
The ladies duck under the gents right side
Ladies roll across in front of partner and duck under arch of gent's right arm to gent behind.
To an allemande left—
Followed by any break desired.
Repeat 3 times, using head couples, side couples twice, then heads again to get original partner back.

THE MAVERICK

By Jim York, Mill Valley, Calif.

**Allemande left and you all look silly
A right hand round your pretty little filly
To a wrong way thar and don't you know
That's a left hand star, so back 'em up Joe**

Gents are now in a left hand star, backing up, right arm hooked with partner, ladies walking forward.

**Throw in the clutch and go like sin
Twice around till you meet her again
Gents step out and the girls star in**

Gents step out in front of partner, face to face.

**Twice around till you meet your date
Turn her left half round like a catch all eight
Back by the right go all the way around
To the right hand lady with a left allemande
Go the wrong way round in a right and left grand
Pass right by your pretty little baby**

Right shoulders

And see saw round the next little lady

Left shoulders.

**Gents star right and don't you know
Turn the opposite lady with a left elbow
It's a left hand swing and you hang on tight
Take your corner by the right**

As in Alamo style.

**Balance in and Balance out
Swing with the right hand half about
Balance again but not too far
Swing by the left—four ladies star
Three quarters round on the heel and toe
Left hand swing that guy you know**

Ladies pass two gents and turn the third

**Go once and a half and don't look back
Go behind your corner on the outside track**

Gents pass right shoulders with corner lady

To the opposite lady and Box the Gnat

Original partner.

Then a right and left grand from where you're at.

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Y'ALL COME (Key of B \flat)

1006—THE STARS—*Caller Lester Woytek*

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Am so glad that almost everyone has gone to the "Dance of the Month" plan. I feel that it will be a great help to clubs, in that they will really only HAVE to teach that one each month and their people will get a good chance to learn it well before it is put on Festival programs. In the Willamette Valley they went 'way back to "Beautiful Ohio" for their dance recently and I think it was a great idea.

Dave Davenport
Seattle, Wash.

(Editor's Note: Southern California went 'way back to "Beautiful Ohio," too, and dancers are enjoying it as much as ever.)

Dear Editor:

We sure do enjoy "SETS" and look forward to the new issue each month. We have to look at the cartoon first then read from stem to stern and swap notes with our "Squarens."

Mr. and Mrs. A. R. Extrom
La Grange Highlands, Ill.

Dear Editor:

If any touring square dancers come this way in Canada, between Detroit and Buffalo, a warm welcome awaits them at our home. We have one of the very few private backyard dance halls which we call "Langs Jumbo Palace."

Jumbo, P. T. Barnum's huge elephant was killed in St. Thomas, Sept. 15, 1885, which is why everything big here is called Jumbo.

Geo. D. Lang

St. Thomas, Ontario, Canada

(Continued on Page 24)

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FROM THE FLOOR - Cont'd

Dear Editor:

Three cheers for Al Scheer of Dearborn, Michigan, for his poem, "Ode to a Couple Dance Writer" in the February issue of Sets in Order. As a caller I think we should stay with the old time square and folk dances. These new so-called dances are here today and gone tomorrow. So here is to the old dances, may the new ones fade away.

John L. Marshall
Oak Park, Ill.

Dear Editor:

. . . You have done a wonderful job in pleasing both dancers and callers alike. (Sets in Order) is well rounded and every article makes for interesting reading the country over. The selection of dance descriptions and calls are all useable and stimulate an interest in better dancing.

Kip Hollenbeck
Minneapolis, Minn.

Dear Editor:

I am stationed at Fort Leonard Wood and have been attempting to establish a square dance club here on post. I am a caller and called in Laramie, Wyoming, my home, before coming into the service. I would like to hear from other people concerned with square dancing on army posts to find out how they overcame the difficulties unique to army posts and army personnel in establishing a square dance.

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ALASKA NEWS

The Deer Mountaineers Square Dance Club meets in Ketchikan on 1st and 3rd Saturdays at the Civic Center or Pioneer Hall. Officers are Russell Carlson, Eula Coulter, Velma Praedel and Eileen Peters.

Although recess is usually declared for dancing in the summer during the fishing season, the group still meets every Saturday night at Ward's Lake for a gay evening of square dancing, using Coleman lanterns and the fireplace

for lights and a car battery for power for the record player. Refreshments are served by making coffee in the fireplace and roasting wieners over the coals.

The folks threw a March of Dimes dance recently with a good turn-out. Chairmen were Hardy and Dorothy Gregory, and callers for the evening were Russell Carlson, Robert Peihl, Carl Hardin, Robert Rittenhouse, and Hardy Gregory.

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TRAIL DANCE IDEA PICKED UP

The Trail Dance Committee, headed by Guy Gentry and Howard Thornton of Oklahoma, has been busy lining up dances for people to attend as they wend their way to the Dallas Convention from various parts of the country. Among these dances is the one in Ardmore, Okla., on April 7. Another is in Wichita, Kans., on the night of April 6. The "Trail Drive" from Texarkana, Ark.-Tex., will assemble at Spring Lake Pavilion in Texarkana at 7:30 A.M., April 8, and leave at 8 sharp.

The Four States Association will hold open house in Texarkana on the 7th for those folks who might want to be there on that night. 12 noon to 11 P.M. at Spring Lake Pavilion, where coffee and donuts will be served.

NOTE TO MOVERS!

Magazines missed by subscribers due to late information on changes of address from them can no longer be replaced. Allow THREE WEEKS for address changes!



May 29th 30th

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WALTZ TIME/LITTLE RED MONKEY

SEE YOU IN DALLAS — Everybody Should Know

"CONVENTION TIME IN TEXAS" — S.I.O.—DAL—1954

O.N.O. SHOW PROGRAM

The O.N.O. Dancers of Portland, Oregon, with Art and Metha Gibbs, travel quite a lot to put on shows including black light numbers, for clubs and organizations in their area. Recently they performed for the Castle 8 group and at the Cal Golden dance in Centralia. Currently they are dated thru May with their presentation.

The usual program consists of a first number with everyone of the 48 people in the group doing a round dance. Then, while the main troupe goes to change into costumes,

the rest of the group gives a number such as Tri Drille, or Elizabeth Quadrille. The other group returns with their number which is a square, costumed to fit square dancing, in complete black light. The entire troupe comes back for more round dances at the finale.

MILD SUGGESTION

It is only fair for contributors to Sets in Order to know that carbon copies of news items are the VERY LAST to be considered for inclusion in the magazine.

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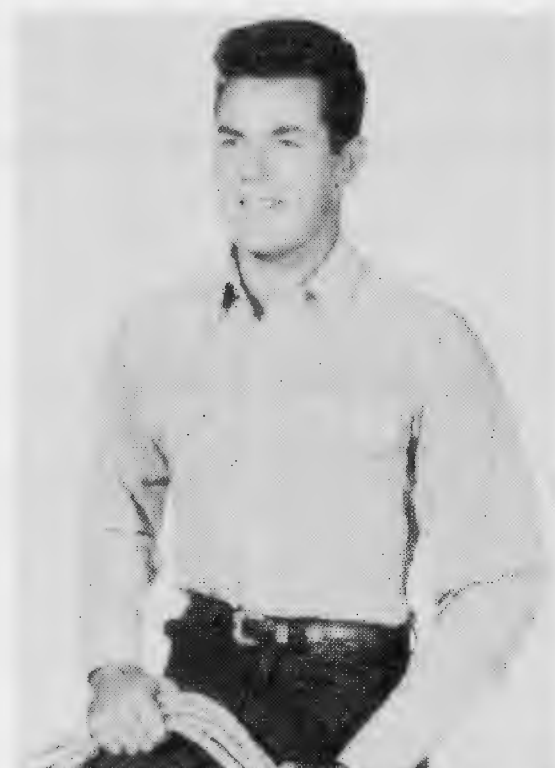
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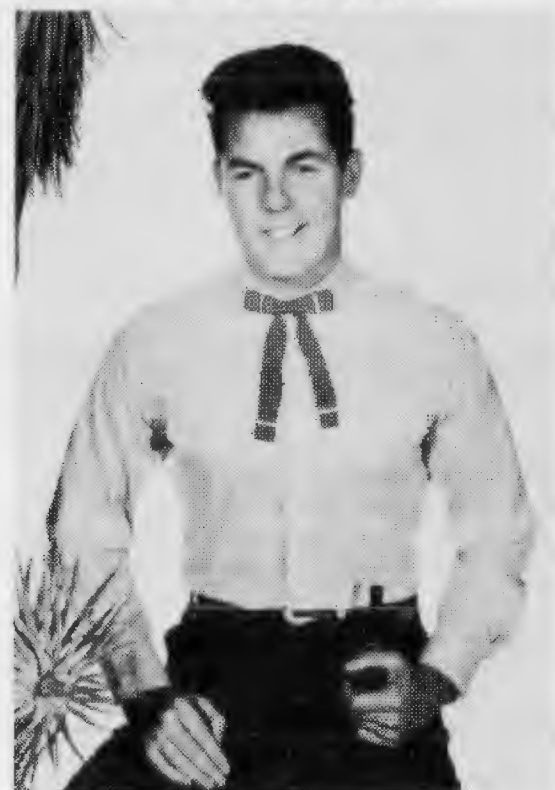
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On the Record

With the Third Annual National Square Dance Convention coming up this month, all of the record companies have been busy preparing special releases, both round and square, to be presented at the convention.

Sets In Order will release two new rounds, "Waltz Time" and "Little Red Monkey," (SIO 3009/10); Windsor, two new rounds, "Windsor Waltz" and "Lovable Lucy Lou," (Windsor 7620); Western Jubilee, a new singing square written and called by Tom Mullen of Houston, Texas, "Deep in the Heart of Texas," (see page 7 of this issue) (Jub. 555) with the flip side of the instrumental (key F) by the Schroeder's Playboys. Longhorn Records have several new records on the market, among them Bonaparte's Retreat (102), a singing call by Red Warrick, flip side instrumental (Key B flat), and another new singing square to the currently popular "Y'All Come" (105) called by Ross Carney, flip side instrumental (Key of B Flat).

Lloyd Shaw Recordings have released a new Waltz Quadrille, "Hi-Lili," by Roger and Jean Knapp of Corpus Christi, Texas. Music is provided by Fred Bergin at the organ (X-59) with Dr. Shaw calling on the flip side (X-60).

Old Timer's current releases are the "Hokey Pokey," with and without calls, (8086); "My Little Girl," with and without calls, (8087); and two new hoedowns, "Cow Counties Hoedown" and "Rangers Hoedown," (8088), played by Cal Golden's Arkansas Mountain Boys.

MacGregor has four new sides by the ever popular "Jonesy." "Tennessee Polka Square" and "Square Dance Jubilee" (694); and "Zig Zag Zing" and "California Three Hand Star" (696). 695 is the same as 694 without calls and 697 is the same as 696 without calls.

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THE WEDDING BELLS JINGLE

By George Seaver, Folsom, Calif.

(On January 8, Aubrey Renshaw and Vi Scott, newlywed square dancers, were given a wedding reception by the Sierra Hoedowners of Placerville, Calif. This is the invitation:) Lay down your pick, your shovel and your hoe It's allemande left to a wedding party we'll go. A right and left grand to Hoedowner's land, For Aubrey and Vi are walking side by side, Like that bowlegged man and the knock-kneed bride. A reception it will be from eight until three,

We'll box the gnat and box the flea.
You're all invited, so please be there,
We'll need your couples to form that square.
So come along to Missouri Flat Hall
And bring your music if you call.
There'll be folks attending from far and wide
To shake Aubrey's hand and kiss the bride.
It's forward up and back you'll trot
For this square dance couple who tied the knot.
We'll promenade around the floor
'Til your back gets tired and your feet get sore.

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- Apr. 2-3—7th Ann. Aggie Haylofter Festival
Colo. A. & M., Fort Collins, Colo.
- Apr. 2-3—6th Ann. Spring Festival
Coliseum, Houston, Texas
- Apr. 2-3-4—4th Ann. Yuma Festival
Yuma, Ariz.
- Apr. 3—Central Okla. Dist. Jamboree
Munic. Audit., Oklahoma City, Okla.
- Apr. 3—Spring Jamboree
Baker U. Gym, Baldwin, Kans.



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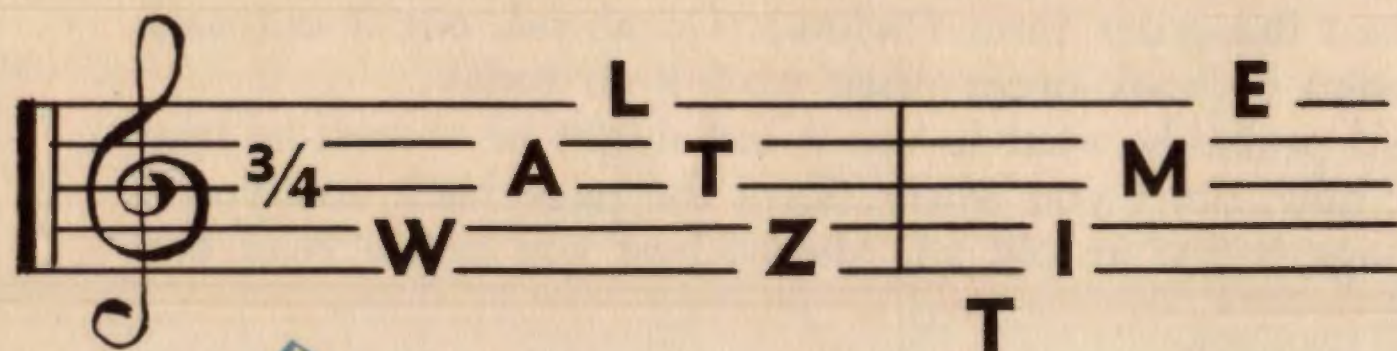
- Apr. 4—3rd Dist. A-Square-D Spring Fest.
Vet. Mem. Aud., Culver City, Calif.
- Apr. 7—So. Okla. Dist. Fest.
City Audit., Ardmore, Okla.
- Apr. 7-10—20th Ann. Folk Festival
Munic. Audit., St. Louis, Mo.
- Apr. 8-10—3rd Ann. National Convention
Fair Grounds, Dallas, Texas.
- Apr. 10—Coalinga Recr. Dept. Festival
H.S. Cafeteria, Coalinga, Calif.
- Apr. 11—N. Y. Callers' Assn. Spring Fest.
Grand Ball Room, 311 W. 34th St., N.Y.C.
- Apr. 18—58th Ann. Conv. Health & Phys. Ed.
Hotel Statler, New York City
- Apr. 19—Sertoma Club Jamboree
West Shore Roller Rink, Lemoyne, Pa.
- Apr. 24—Berea Recr. Jamboree
Agric. Bldg., Fairgrounds, Berea, Ohio
- Apr. 24—4th Ann. State Festival
Munic. Audit., Topeka, Kans.
- Apr. 24—2nd Ann. Imperial Valley Fest.
El Centro, Calif.
- Apr. 24—N.W. Okla. Dist. Fest.
Audit., Enid, Okla.
- Apr. 24—5th Ann. Festival
Westchester Co. Center, White Plains, N.Y.
- Apr. 25—N. J. Callers' and Teachers' Spring
Fest., Elks Audit., Elizabeth, N. J.
- Apr. 25—Junior Jamboree
Sunny Hills, Fullerton, Calif.
- Apr. 29—2nd Ann. Spring Festival
Indianapolis, Ind.
- Apr. 30—Spring Festival, No. Idaho Col. Gym,
Coeur d'Alene, Ida.
- Apr. 30-May 1—6th Ann. Holiday in Dixie
Festival, Shreveport, La.
- May 1—North Central Okla. Dist. Fest.
Continental Gym, Ponca City, Okla.
- May 1—Apple Blossom Festival
Jr. College Theatre, Wenatchee, Wash.
- May 1—3rd Ann. Illinois Fest.
E. Jr. High Gym, Kankakee, Ill.
- May 2—1st Dist. A-Square-D May Frolic
Olive Recr. Bldg., Burbank, Calif.
- May 7—Ark. Callers' Club-Rose Fest. Dance
Robinson Audit., Little Rock, Ark.
- May 21-22—Omaha Festival, Omaha, Nebr.
- May 22—Annual Roundup
Mem. Audit., Canton, Ohio
- May 29—Baytown Council Round-Up
Humble Community House, Baytown, Tex.
- May 29-30—Golden State Round-Up
Munic. Audit., Oakland, Calif.

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PHILLUPSPACE

There is no particular name for this dance . . . it just happened.—Editor.

1st couple bow and swing

Walk down the middle and split the ring

Walk around just two—between the sides stand

#1 man stands between couple #4

#1 lady stands between couple #2

3rd couple bow and swing

Down the middle and split the ring

Walk around just two and four in line you stand

#3 man stands between #1 and #2 ladies

#3 lady stands between #1 and #4 men

Go forward eight and back with you

Go forward again and pass thru

Turn alone and the inside two do a right and left thru

#1 man with #3 lady as his partner and #3 man with

#1 lady as his partner do a right and left thru.

Forward eight and back like that

Go forward again and Box the Gnat

All eight will Box the Gnat with the opposite person in the other line of four.

Inside four star by the right

Once and a half around to your original corner

Allemande left and don't step on her, etc.

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Old Timer: 8086-A—HOKEY POKEY
8087-A—MY LITTLE GIRL
8088-A—COW COUNTIES HOEDOWN
8088-B RANGER'S HOEDOWN

Longhorn: 103—TATER'S IN SANDY LAND/
LEATHER BRITCHES

Windsor: 7132 (3132 on 33 $\frac{1}{3}$) DOWN
HOME RAG/POSSUM UP A GUM STUMP
7133 (3133 on 33 $\frac{1}{3}$) HOECAKES/
TWINKLE LITTLE STAR

Western Jubilee: 555—DEEP IN THE HEART
OF TEXAS

814—DEEP IN THE HEART OF TEXAS/
ZACATECAS MARCH

WITH CALLS

Old Timer: 8086-B—HOKEY POKEY
(Bill Castner)

8087-B—MY LITTLE GIRL (Johnny Schultz)

Longhorn: 102—BONAPARTE'S RETREAT
(Red Warrick)

104—OPEN UP YOUR HEART (Warrick)

105—Y'ALL COME (Ross Carney)

1006—THE STARS (Lester Woytek)

Western Jubilee: 555—DEEP IN THE HEART
OF TEXAS (Tom Mullen)

Hoedown: HD 203—DALLAS DOLL/
POOR LITTLE ROBIN (Cal Golden)

ROUND DANCES

Lloyd Shaw: #X-59—HI-LILI (Waltz Quad-
rille—instrumental; other side same as
called by Lloyd Shaw).

Sets in Order: 3009-10—WALTZ TIME/
LITTLE RED MONKEY

Windsor: 7620 (4620 on 45 rpm) WIND-
SOR WALTZ/ LOVABLE LUCY LOU

Hoedown: HD 400—COUNTRY
GENTLEMEN/DOODLE LE DOO

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This is Southern California Round Dance Teachers' choice for dance of the month:



COUNTRY TWO-STEP

By Jack Sankey, San Francisco, Calif.

Record: "Country Gentleman," Victor 20-5300.

Position: Semi-closed, facing LOD.

Footwork: Opposite, thruout. Directions are for M.

Measures

Part A

- 1-2 Step/Kick, Step/Kick; Step/Close, Pivot/Hold;**
Step fwd L, kick R ft fwd scuffing heel against floor. Repeat on R. Step fwd L, close R to L, step fwd L and pivot in twd partner on L to face RLOD (don't drop handholds).
- 3-4 Step/Kick, Step/Kick; Step/Close, Turn/Face;**
Repeat meas 1-2 moving fwd in RLOD starting M's R. End in closed pos, M's back to center.
- 5-6 Walk Back, Two; Forward, Two;**
M walks bwd, (W fwd) twd center 2 steps, then fwd 2 steps twd wall.
- 7-8 Turn Two-Step; Two-Step and Repeat;**
Starting M's L, 2 CW turning two-steps ending in semi-closed pos facing LOD.
- 9-16** Repeat meas 1-8.

Part B

- 17-20 4 Two-Steps Away; 2; Around; Together;**
4 two-steps away from partner, M to L, W to R, making individual circle.
- 21-24 Pivot, 2; 3, 4; Turn Two-Step; Two-Step and Repeat;**
Come together into closed pos for a fast 4 step pivot making 2 CW turns and moving in LOD, followed by 1 CW turn with 2 two-steps.
- 25-32** Repeat meas 17-24.

Dance is done 3 times thru and ends with 1 or 2 twirls for W and bow.

Sorry! Meas 25-32 of Art Erwin's "Serenade" (March) should've read, "Repeat meas 17-24." Late changes from Pappy and Art: meas 10: Step **bwd** on bow; Meas 15: **slight** bow, not far apart; Meas 16: W turns **L** to vars pos; Meas 19: A grapevine, both facing wall, is acceptable; Meas. 23: M also crosses to W's L side.



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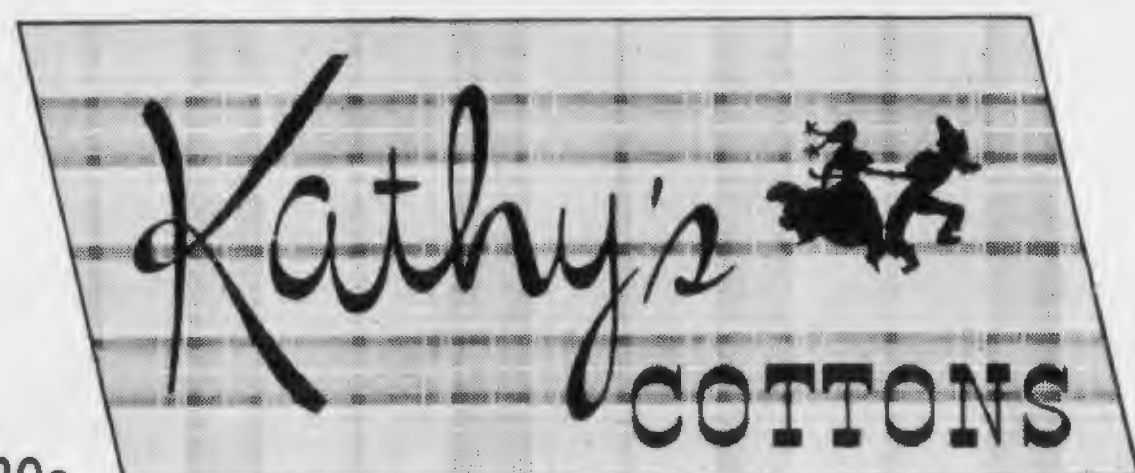
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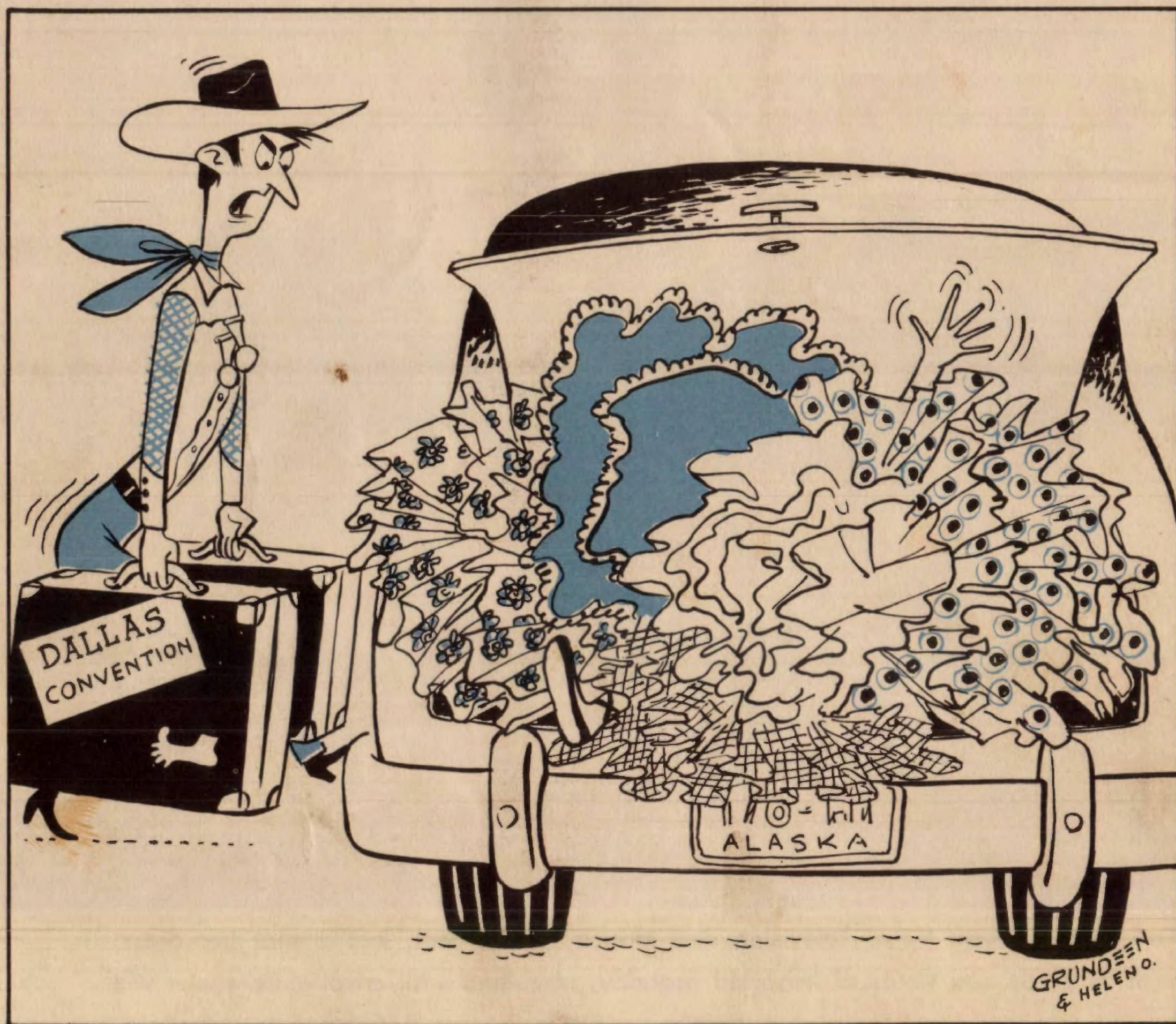


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